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Annual Conference of the Association for the Study of the New Literatures in English (ASNEL) / Jahrestagung der Gesellschaft für die Neuen Englischsprachigen Literaturen (GNEL)

CALL FOR PAPERS

“WORD AND IMAGE”

University of Koblenz-Landau, Campus Koblenz,
May 24-27, 2006

The simultaneous use of verbal and visual forms of representation constitutes a major feature of anglophone literatures and cultures, but the similarities and differences between words and images and the parameters of their coexistence have hardly been theorised and critically explored in depth. Post/colonial critiques often stress that the Other transcends verbal representation, without, however, discussing the nature of the visual representation of the Other or its relationship to its verbal context.

The aim of the conference is to debate the complex and changing relationships of verbal and visual forms of representation in the context of post/colonial and transcultural anglophone writings and discourses. The following questions are meant to prompt a more comprehensive inquiry into the use of images beyond the mere illustration of texts:

- Do images and words complement or supplement each other?
- Do images render the visible world legible?
- Do images succeed where words fail to represent the Other?
- Do visual and verbal representations add up or rather detract from each other?
- Do images and the body of the text reveal each other’s gaps and shifting significations, refocusing attention and expectations?
- How and for which reasons do representations offer, defamiliarize, or subvert the voyeuristic gaze?
- How and to which end do texts and images negotiate the power, the pleasure and the fear of being watched?

Travel writing, Gothic narratives, children’s and young adult literature, maps, cartoons, photography, painting, movies and websites are of special interest for presentations and discussions. Papers may want to consider the works on image, illustration, photography, film, the new media, the gaze and voyeurism by critics such as Nancy Armstrong, Jacques Aumont, Roland Barthes, Norman Bryson, Norman Denzin, Jill Casid, James Heffernan, Friedrich Kittler, Murray Krieger, J. Hillis Miller, Nicholas Mirzoeff, W.J.T. Mitchell, Peter Wagner, etc. You are very
welcome to make additional suggestions for approaches, genres and thematic sections for the conference.

Confirmed Keynote Speakers for the conference are: Gerald McMaster (Ottawa), Shaheen Merali (Berlin) and Peter Wagner (Koblenz).

A teachers’ workshop on Friday, 26 May 2006, will consider verbal and visual material that is highly interesting for teaching New English Literatures and Cultures at schools.

There will also be a research forum and a poster exhibition on current work in progress organized by the ASNEL Executive Board (please consult the following page for details).

We would like to provide slots of 20 minutes for papers and 10 minutes for discussions. The deadline for abstracts is 31 January 2006.

Contact address:
Prof. Dr. Michael Meyer
Universität Koblenz-Landau
Campus Koblenz
Universitätsstrasse 1
56070 Koblenz
EMAIL: ASNEL2006@uni-koblenz.de

For more information about the conference please consult the website:

www.uni-koblenz.de/asnel2006
“Under Construction”: Research Projects in the New Literatures in English at the ASNEL Annual Conference 2006

At the forthcoming ASNEL Annual Conference on “Word and Image” (University of Koblenz-Landau, Campus Koblenz, Germany, May 24-27, 2006), we will introduce a new format designed to intensify academic discussion and exchange on ongoing research in our field. Two sessions will be dedicated to 15 minute presentations of current research projects undertaken by doctoral students, postdoctoral researchers and professors; each presentation will be followed by 15 minutes of discussion. The research projects should be presented as work in progress rather than in the form of “polished papers” and need not be related to the overall conference theme. The aim is to stimulate academic debate among ASNEL members and conference participants at all levels of professional experience (and not to institute a separate “junior researchers’ corner” or “Nachwuchsforum”).

This new format will be accompanied by another event designed to allow intensive individual exchange and feedback on ongoing research:

**Poster Forum: Projects in Words and Images**

Conference participants are invited to present their ongoing research projects on large posters which will be on display throughout the conference. Towards the end of the conference, there will be a “Poster Forum” where conference participants have the opportunity to meet those who have displayed their projects in a “marketplace” setting and informally discuss current research individually or in small groups.

Both events will be organized directly by the ASNEL Executive Board. The deadline for applying for the “Under Construction” session and the Poster Forum is January 31, 2006. Please send your applications to:

**Dr. Susanne Reichl (susanne.reichl@univie.ac.at)**

Please indicate whether you would like to display a poster and/or introduce your ongoing research in a 15-minute presentation.
European Network for Euro-African Studies  
Project 2006

Call for Papers: International Conference

Frankfurt University, Germany – June 1-3, 2006

Conveners:
Elisabeth Bekers (University of Antwerp, Belgium)
Sissy Helff (Goethe University Frankfurt am Main, Germany)
Daniela Merolla (University of Leiden, the Netherlands)

Whereas in recent years the creative output of Africans living in Europe has received increasing interest from the media and in academia, little critical attention has been paid to the manner in which the narrative modes in these Euro-African works give expression to or are an expression of their creators’ transcultural realities. This conference responds to this need for reflection by scrutinizing how creative work explores issues such as home, migration, and diaspora, and how these explorations in turn contribute to the emergence of specific modern realities.
The conference aims to bring together researchers from different areas such as cultural and literary studies, anthropology and narratology, for an extensive interdisciplinary exchange. We invite papers focusing on modes of narration in Euro-African literature, film and other media. Questions concerning transculturality and postcolonial studies will provide other major points of entry to our discussions. The focal points of the conference will be:

- **‘Tracing Euro-African Modernities - of Asylum Seekers and Cosmopolitans’**
  (addressing fieldwork and topics such as concepts of home, inclusionary and exclusionary practices, social, cultural and political dimensions of migration and diaspora)

- **‘Modes of Narrating Africa in Europe’**
  (addressing topics such as unreliability, focalisation, orality, contextualised and cognitive approaches in Euro-African fiction, lifewriting, documentary, drama, etc.)

- **‘Postcolonial and Transcultural Studies: Framing a Euro-African Future’**
  (addressing topics such as authenticity, ethnicity, hybridity, globalization and cultural production)

**Confirmed Keynote speakers:**

Mieke Bal (Amsterdam)     Graham Huggan (Leeds)  
Frank Schulze-Engler (Frankfurt)  Nwachukwu Frank Ukadike (Tulane)

In order to encourage intensive discussions at the conference, 3,000 word papers are requested by **1 April 2006** and will be compiled in a reader and sent to all participants beforehand. At the conference itself, participants are asked to briefly comment on the arguments they develop in their papers and to elucidate their positions by responding to the other papers.

This conference aims to provide a platform for cooperation between academic institutions across Europe and the development of a European Network for Euro-African Studies. Enquiries and submissions (name, affiliation, title of contribution, and abstract of no more than 200 words) should be addressed to the conveners no later than **15 January 2005**. Participants can expect a letter of acceptance by the beginning of February. Please contact:

elisabeth.bekers@ua.ac.be  
D.Merolla@let.leidenuniv.nl  
helff@nelk.uni-frankfurt.de

**Conference webpage:**

http://web.uni-frankfurt.de/fb10/ieas/abt/nelk/euro-afric/
8th Summer School of the New Literatures in English
in Frankfurt, Germany, September 3-7, 2007

CALL FOR PAPERS

“Arrivals and Departures - Stories of Motion”

In 2007 we, a group of students from the English Department of the Johann Wolfgang Goethe-University, Frankfurt, will host the 8th Summer School of the New Literatures in English. We hope to bring together an estimated 150 students and an interesting selection of scholars and writers for a series of lectures, seminars, workshops and evening readings dedicated to anglophone literatures and cultures. The title “Arrivals and Departures - Stories of Motion” links a specific feature of Frankfurt with a prominent aspect of the New Literatures. Frankfurt International Airport, the largest airport of continental Europe, is an important junction of trade and travel routes and thereby of cultures and ideas. The airport and, even more importantly, its “arrivals and departures“ will therefore be the thematic frame of our conference.

The “Arrivals and Departures” theme can be understood literally, as referring to travel and migration, movement and interaction of people and thoughts. The airport may be seen as a contact zone, a site where connections are established or cut. It evokes associations of extraterritorial zones, international security, “cultural baggage” and culture shock. At the same time the concept does not necessarily depend on geographical movement. We are equally interested in the historical and sociopolitical transformation processes that occur in places that have been affected by colonialism, migration and globalization. Furthermore, as James Clifford has pointed out in his reflections on the “Transit Lounge of Culture,” it is not only possible to “dwell-in-traveling” but also to “travel-in-dwelling,” for instance by critically observing one’s home culture.

However, “Arrivals and Departures” may as well reflect the theoretical framework of our field of study. What has happened to the postcolonial agenda? Where do anglophone literatures and cultures go from where they are at the moment? Are there critical approaches that account for the changes in direction and focus that have taken place during the past years?

This selection of ideas hopefully has sparked your interest in our project. On our website you can find information including regular updates:

www.arrivals-departures.de

We will be happy to directly answer all further questions that may arise. Please contact us via e-mail <checkin@arrivals-departures.de> or write to:

Summer School Committee
Abteilung NELK, Institut fuer England- und Amerikastudien
Johann Wolfgang Goethe-Universitaet, Grueneburgplatz 1
60323 Frankfurt a. M., Germany
Conference Reports

Postcolonial Studies: Changing Perceptions
Università degli Studi di Trento, 30 June – 2 July 2005

Our ‘Memory Box’ stores a remarkable number of things. It is here where visual and textual perceptions, oral and written traditions, conceptions of self and other, first-hand experience and story-telling traditions are turned into cultural memory. The convenor of the conference Postcolonial Studies: Changing Perceptions, Oriana Palusci (Trento) used this metaphor of a memory box to illustrate the relevance of memory to postcolonial studies, for instance when we look at the way our visual recollection of the world shapes our perceptions of centre and margin, of proportions and belongings on various maps. This three-day conference in Northern Italy was part of a larger ACUME project, a European Thematic Network which investigates ‘Cultural Memory’ in various European nations. As ACUME coordinator Vita Fortunati (Bologna) explained, the Trento unit sets out to examine the textual interweaving of European memory and discourse by postcolonial writers.

In Session 1: Changing Perceptions in Theoretical Frames Dennis Walder (Open University), Laura Di Michele (Aquila), Silvia Albertazzi (Bologna) looked at the ruptures and continuities of cultural memory in history, art and texts. Walder’s paper “The broken string: re-imagining the homeland in a postcolonial situation” opened the discussion with a critical perspective on nostalgia and identity (re)formulation in fictional and personal narratives in postcolonial South Africa. Translating Cultures and Memories was at issue in Session 2, where Simona Bertacco (Milano), Eleonora Federici (Trento) and Alessia Oppizzi (Trento) explored cultural and linguistic translation in (post)colonial literatures from various perspectives. While Bertacco reflected on the relevance of the concept of translation for postcolonial critical discourse and Federici examined translation in terms of identity, Oppizzi investigated the motives of the use of English versus Danish in Isaak Denisen/Karen Blixens novels and the authors own cultural translations in her paper “Why use English if your mother tongue is Danish?”

Chantal Zabus (Paris XIII), Raoul Granquist (UMEÅ), John Gilmore (Warwick), Giovanna Covi (Trento) looked at physical, aesthetic and historical acts of memory in Session 3, entitled Remembering/Visualizing. Zabus, for example, addressed the issue of female excision and how this experience is remembered in recent African self-writings, other panelists looked at the ways Caribbean history is remembered in the literary canon (Gilmore) or in Caribbean women’s writing (Covi). The Post/Colonial/Modern panel (Session 4) dealt primarily with memory in Black British literature, such as Pierpaolo Martino’s (Bar) paper on Kureishi’s My Ear at his Heart, Sabrina Francescon (Trento) on The Autograph Man by Zadie Smith, or Maria Micaela Coppola (Trento) on Jackie Kay and the re-invention of
identity, while Andrea Binelli (Trento) looked at postcolonial Ireland. The next panel, ‘Locating Memories’, took the conference participants to a different venue. It very fittingly took place at a splendid location of cultural memory, the Museum of Contemporary Art in Rovereto (MART). Maria Maddalena Parlati (Callabria), Tobias Döring (München), Red Chan (Warwick), Shelley Hornstein (York) gave their readings of memory and place on topics such as David Malouf’s narrative writing (Parlati), Kazuo Ishiguro’s *When We Were Orphans* (Döring), Liu Hong’s *Magpie Bridge* (Chan), as well as on visual imaginations of Israel in picture postcards (Hornstein). After such rich food for thought the conference participants were invited to look at the highly impressive actual collections of the museum, followed by “real food” which, as throughout the conference, fulfilled all positive clichés of the memorable tasty Italian cuisine.

The last day of the conference started out with a panel on Performing Histories with Carlo Pagetti (Milano), Guiseppe Martella (Urbino), Marinella Rocca Longo (Roma Tre), Birgit Neumann (Giessen) and Jan Rupp (Giessen) as speakers. Pagetti looked at “the place of memory in V.S. Naipaul’s *Enigma of Arrival*”, while Martella investigated the dialectics of memory in Rushdie’s *Midnight Children* and Rocca Longo’s paper dealt with memory and modern identity in Maori literature. Neumann discussed sports as instruments of decolonization in two films, “Tobriand Cricket” and “Lagaan” and Rupp ended the session with his paper “‘Re-membering’ or ‘For-getting’? Monica Ali’s *Brick Lane*”.

Memory and Cultures was at issue in the last thematic session, with a clear emphasis on the plural ‘s’. Shaul Bassi (Venezia), Francesca di Blasio (Trento), Mirko Casagranda (Trento), Marianna Ottaviani (Bologna) investigated concepts of cultural hybridity and interchange, for instance, in a revisualization of Jewish memory (Bassi) or in plurilingual language use in texts like Yann Martel’s *Self* (Casagranda).

This small but very intense conference without a doubt benefited from its clear focus and plenary atmosphere in which participants were really able to explore the topic through all sessions. The fact that it was sometimes too dense, leaving little time for discussions, was augmented by the rather unique situation that none of the speakers had dropped out of the programme – thus all papers announced in the programme were also delivered! One thing is clear: this conference and the hospitality of Oriana Palusci and her team at the University of Trento will stay firmly imprinted in our Memory Box.

Susanne Mühleisen (Berlin)
ReVisions of Australia: Histories, Images, Identities


For the first time EASA launched a postgraduate seminar prior to the actual conference providing a forum to the participants to present their own work in progress to which Bill Ashcroft had been invited as a keynote speaker. Under the banner “Cultural Visions” we tackled the notions of “resistance” and “transformation”, the latter being advocated by Bill Ashcroft as the most powerful model of resistance. Two set texts, the chapter entitled ‘Resistance’ in Post-Colonial Transformation by Bill Ashcroft¹ and “Unsettling the Empire: Resistance Theory for the Second World“ by Stephen Slemon² formed the departure point for our discussion. Then we were divided into two groups and under the guidance of Associate Professor Anne Holden Ronning and Associate Professor Wenche Ommundson (thank you so much), we (11 postgraduate students) had the opportunity to present and discuss our projects in the presence of Bill Ashcroft. The postgraduate seminar has been jointly organised by EASA and the International Association of Australian Studies (InASA) in order to promote Australian Studies in Europe. We are excited to hear that postgraduate seminars will now be organised every year thus allowing European postgraduates to meet on a more regular basis. The postgraduate seminar provided a very supportive intellectual environment.

The actual conference was opened on the following Tuesday by Her Excellency Ms. Clare Birgin, the Australian Ambassador to Hungary, by Dr Anne Holden Ronning, EASA President, by Dr Péter Szaffkó, Director of the Institute of English and American Studies at Debrecen University and by the wonderful Dr. Gabriella T. Espák, without whose unconditional commitment the conference would not have been such a hospitable experience. Always interesting, amusing and entertaining at the same time is Dr Richard Nile, one of the co-founders of the European Australian Studies Association, and special guest of honour of the conference, who also gave his opening address before Bill Ashcroft provoked the audience with his ideas of “The Horizontal Sublime”. In fact, his thought-provoking keynote address could not leave our minds during the entire conference and maybe it can be stated that it found its climax in the attempt of its practical discovery in the puszta (the infinite subject in the Hungarian landscape) during our Thursday afternoon conference tour – destination Hortobágy (parallels intended?). The word puszta

means empty, bare, grassy plain and is a distant relative of the prairies, pampas and steppes. An encounter of a different kind in these famous Hungarian dry lowlands was to leave another imprint on the conference participants’ memories. This tour scheduled for day three of our intense conference program not only contributed to the amiable and congenial atmosphere of the conference but also served as a refreshing break.

Due to the high number of participants parallel sessions (sometimes two, mostly three groups) had to be held putting one in the prickly, uncomfortable position of having to make a choice. I headed for session 1A opened by David Callahan, the convenor of the last EASA conference in Aveiro, Portugal, thus a smooth link between the previous and the current conference had been established. David’s talk “Diminished Sympathy: Jane Campion’s Changing Australia” highlighted Campion’s sympathy for suburbia, which, however, seemed to have a negative influence on her career. Suburbia being a rewarding site for studying Australian identity (although not exclusively) was also the focus of Andrea Gaynor’s (U of WA) talk “Re-visioning suburbia: ‘productive’ animals in Australian cities 1890-1960.”

Sessions dealt with a wide range of topics covering, for instance, Bollywood in OZ, indigenous women’s auto/biographies, “obituaries – what vision of society”, “nation building sport: waterpolo at the Melbourne Olympics, the 1956 Hungarian revolution, and the process of nation formation”, Jewish Australian literature, asylum plays, the Australian dream, Ngarla Songs and their use of metaphor, Hungarian-English language contact in Australia, Australian literary studies in Brazil, war memorials, Maori and Aboriginal Culture as narrative identity, Aboriginal art at stake, the art of homesickness, an examination of cookbooks, cultural discourses about flora, fauna and belonging, re-vision of James Cook’s landing on Australian shores up to indigenous resistance, thus tapping into Bill Ashcroft’s theory.

Moreover, there were talks on slime poems and bacterial artists, writers and poets besides readings by Andrew Taylor, Geoff Page, Katherine Gallagher, David Brooks and Sunil Govinnage (an Australian of Sri Lankan descent who kept calling himself a “Black Australian”), as well as a drama performance based on two plays by the Australian actor and playwright John Harding. After (only) four days of rehearsals, John together with three Hungarian girls brilliantly put excerpts from “Up the Road” and “Reconciliation” on stage in the theatre hall of the university.

Moreover, three film screenings were included in the programme. Ruth Balint’s “Troubled Waters” (Australia, 2001, 54 min) drew our attention to the maritime equivalent of “terra nullius.” Fishermen from the Indonesian island of Roti have been fishing the waters of the Timor Sea for centuries. In 1979 Australia expanded its territorial borders to 200 nautical miles and the Rotinese are now arrested for trespassing a borderline they cannot see. The film “Cracks in the Mask” directed by Frances Calvert (Australia 1997, 58 min) shows how museums decontextualise cultures – the so-called “poetics of detachment” – and how the very people whose ancestors created the objects in the first place are excluded. The film accompanies Ephraim Bani, a Torres Strait Islander on his voyage to the great museums of
Europe where his cultural heritage now lies. “Pitjiri: The Snake That Will Not Sink” (Australia, 1986, 48 min) directed by Karen Hughes (participant of the conference) explores the covert operation of resistance, begun by a white nurse and a group of Aboriginal women in Arnhem Land in the 1930s, to save Aboriginal people with leprosy from the fate of permanent off shore incarceration. It has astounding resonance with today’s detention centre policies and Australia’s policies toward asylum seekers.

Furthermore, the conference programme was interspersed with plenary panel discussions on the state of the “performing arts” in Australia, on “the future of Australian Studies in Europe” and on “Perceptions of Indigeneity: Continuity and Change.” Invited speakers to the latter were the poet Geoff Page, David Roberts, who has worked in the field of indigenous Studies for over 20 years, Vickie Grieves, an indigenous historian from Worimi (mid-north coast NSW) and Les Ridgeway. Les Ridgeway is not only a charismatic figure but also a source of “living history”. Overall, the conference has been a delightful experience, both intellectually and socially. It has provided me not only with a network of scholars, but also with a circle of friends. Much more remains to be accounted for.

Britta Kuhlenbeck (Hamburg)
Humboldt-Universität erwirbt den Nachlass von Janheinz Jahn


Zur Person:


Seine umfangreiche Privatbibliothek zur modernen afrikanischen Belletristik und Dichtung, die zum Teil heute seltene Erstauflagen bedeutender afrikanischer und afroamerikanischer Autoren enthält, ging nach Jahns Tod in den Besitz der Universität Mainz über. Diese Sammlung bildet die Grundlage der nach Janheinz Jahn benannten Bibliothek für afrikanische Literaturen (http://www.jahn-bibliothek.ifeas.uni-mainz.de), die mittlerweile 17000 Bücher beherbergt.

Flora Veit-Wild (Berlin)
LEHRVERANSTALTUNGEN IM
WINTERSEMESTER 2005/2006


Deutschland

AACAH
Davis
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Davis/Jansen
Deringer
Marsden

AACHEN
The Contemporary Canadian Novel
Aspects of Postcolonial Studies
Filming New Zealand
Contemporary African Women’s Writing
Regional and Urban Cultures in the United States and Canada
New Zealand Poetry

AUGSBURG
Mildeke
N.N.

AUGSBURG
Contemporary Canadian Short Stories
Canadian Cultural Studies

BAMBERG
Kramer

BAMBERG
South Asian and Middle Eastern Literatures in Great Britain and the U.S.

BAYREUTH
Benesch
Dannenberg
---

BAYREUTH
Writings of the Black Atlantic
The Postcolonial Historical Novel
South African Fiction and Drama

BERLIN, FU
Haselstein
Hoenisch
West-Pavlov/
Stein

BERLIN, FU
Diasporic Literatures
Caribbean Literature (anglophone) and ‘underdevelopment’
Postcolonial Research Forum

BERLIN, HU
Auga
Buck/Heide/Kotte
Gehrmann
Knepper

BERLIN, HU
Repräsentation und weibliche Intellektuelle in der Transformation: Nadine Gordimer und Christa Wolf
Canadian Film: The Other American Cinema
Einführung in das Studium der afrikanischen Literaturen
Performing Gender: Caribbean icons, images, stories and sounds
Lucko  History of English in North America
---  English-Related Pidgins and Creoles
Maassen  Female Modernism: Katherine Mansfield and Virginia Woolf
Peter  Studies in West African English
Veit-Wild  Lektürekurs: Afrikanische Literatur in deutscher Übersetzung
---  Einführung in die Literaturen des südlichen Afrika
---  „The Mother Africa Trope“ – Die Frau und der weibliche Körper
in Werken männlicher Autoren

**Bielefeld**
Fleischmann  Introduction to Australia
---  Rhodesia under White Rule
Kunze  African English Fiction

**Bochum**
Schaff  Orientalist Fatasies. Images, Texts, Design, Architecture and Film
Viol  Languages and Culture of the Black Atlantic

**Bonn**
Kreutzer  Postkoloniales Kolloquium
Rae  Anne Carson and Contemporary Canadian Fiction
---  Translation, Transculturation, and the Poet’s Novel in Canada
Schmidt-Haber-kamp  A History of Australian Literature
---  Eighteenth-Century Orientalism
---  Examenskolloquium “Postcolonial Theory”
---  Short Stories from Canada, Australia and New Zealand

**Braunschweig**
Porsche  Post-Colonial Fiction

**Bremen**
Cetin  Reading English Literatures
Schaffeld  The Contemporary Australian Novel: Peter Carey
Stefanowitsch  Ethnic Varieties of English

**Chemnitz**
Rempel  Australia’s Indigenous People

**Darmstadt, TU**
Erichsen  Caryl Phillips: Reconstruction of History

**Dortmund**
Bell  Project Design and Evaluation: Australia/New Zealand/USA
Bimberg  Postcolonial Literatures of Africa
Ipsen
Kulinarische Semiotik: Kulturgeschichte und Bedeutung von nationalen, internationalen und hybriden Kochtraditionen
Kramer
The British Empire

DÜSSELDORF
Gomille
Postcolonial Travel Writing
---
Translation in Practice: Contemporary Anglophone Travel Writing into Germany
Peters
Teaching Post-colonial Drama

ERLANGEN
Barnickel
The English Speaking World
Bayer
Anglophone African Literature
Binder
Das Eigene und das Fremde: Berichte europäischer Reisender über die Neue Welt
Meindl
Postkolonialismus und Interkulturalität in nordamerikanischen Romanen

ESSEN
Lehrende des
Studying and Teaching Anglophone Cultures at Duisburg-Essen
Faches
University
Davis
The Contemporary Canadian Novel
Draue
Slave Narratives
Lehmann/
The New South Africa and the Novel
Reckwitz
---
The Cultural Debate in the New South Africa
Raab/Reckwitz
20th-Century Anglophone Novels
Rathofer
The Black British Novel

FRANKFURT/M
Helff
Introduction to New Zealand and Australian Cinema
---
Queering India
Mieszkowski
Metaphorisierung der “postcolonial condition”
Vogt-William
Indo-Canadian Women Writers
---
Transcultural Tolkien

FREIBURG
Deuber
Pidgins and Creoles
Gut
English in Singapore
Hinrichs
Language and Culture in Jamaica
Kortmann
Tense & Aspect in Varieties of English around the World
Mair/Schocker
English as an International Language
Pirker
Black British Short Stories
Spittel
The First World War in Australian Novels
Woods-Czisch
Great Britain and New Zealand
FREIBURG PH

Piamonte  Religion in the English Speaking World
---  Politics and Religion in the English Speaking World
Schocker-v.  English as an International Language: Consequences for Standards, Language Teaching and Culture Learning
Ditfurth  Geographical Aspects of the English Speaking World
Thomas  English as a World Language

GIESSEN

Collier  You Can’t Go Home Again: Fictions of Caribbean Return in Canada, Britain and the West Indies
---  Canada’s Best Features: History, Land, and People in Film
Mukherjee  English as an Asian Language

GÖTTINGEN

Glaser  Postcolonial Theory and Literature
N.N.  Multiethnic Britain

GREIFSWALD

Fanning  Britain & India
Hartung  Spinsters, Widows, Crones: Representations of Old Women in Contemporary North American Fiction
Klein  Captain Cook’s Voyages in the Perspective of German 18th-Century writers: Georg Forster and Georg Christoph Lichtenberg
Knopf  Canadian Media Culture
Lutz/Jekutsch  Concepts and Mythologies of the North in Canadian and Russian Literature
Lutz  North American Short Stories
---  Fiction by Native Women in North America
Ritter  Proseminar zu Canadian Studies
Sing  English as World Language

HALLE-WITTENBERG

Bergmann  Außenpolitik und kulturelle Prägung im Vergleich: USA, Indien, Großbritannien und Australien
Hartwig  Britain’s Experience of Colonisation, Decolonisation and Globalisation
Hermann-Brennecke  Salman Rushdie: The Moor’s Last Sigh
Meyer  The Australian Convict

HAMBURG

Radden  Pidgins and Creoles
Siemund  Varieties of English

HANNOVER

Römer  World Englishes
**HEIDELBERG**

Biewer       New Zealand English  
Lusin        Images of Africa in English Fiction  
Lutz         Anglophone Short Fiction  
Selle        London: Cultures of the Capital

**JENA**

Orth         The British Empire and Its Legacy  
N.N.         The Representation of War in Canadian Literature

**KIEL**

Groß         The Fur Trade and the Exploration of Canada  
Kley         Postcolonial Literature

**KOBLENZ-LANDAU**

King         Varieties of Modern English  
Meyer        Colonial and Postcolonial Literatures  
Pütz         Language in Australia  
Smieja/Kanitzer Cultural Studies: English Around the World

**KÖLN**

Antor        The Contemporary Canadian Novel in English  
---          The Internationalization of English Literature  
Bischoff     History of the British Empire  
Bosenius     African and Caribbean Literature  
Lehmensick-  Advanced Essay-Writing: Threats to Democracy in the English-Speaking World  
Mitchell     Introduction to Literary Analysis: Contemporary Canadian Writing

**KONSTANZ**

Gruber       ‘New Skins’: Contemporary Native North American Literature and Film  
Mergenthal/Altnöder Literature and Ethnicity: The Case of Post-Apartheid South Africa  
Reif-Hülser  Introduction to Literary Analysis: Contemporary Canadian Writing

**LEIPZIG**

Böhnke       A Nation Reborn? Scotland in Contemporary Fiction and Film  
Reuter       English as a Global Language  
Tosic        Interactive Oral Discourse (New English Cultures)  
N.N.         Fiction and Media in Multiracial Britain  
N.N.         South African Literature in English
**LUDWIGSBURG**

Strauch  Variation and World English

**MAGDEBURG**

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Fritz Werner  From English in Australia to Australian English

BERLIN, TU
Salwa M. Ahmed  A Comparative Study of English and Sudanese Proverbs with Concentration on Sudanese Proverbs

ERLANGEN-NÜRNBERG
Iris Gruber  Konstruktion und Dekonstruktion narrativer Identität in zeitgenössischen Romanen aus Quebec und Österreich

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Birgit Neumann  Erinnerung, Identität, Narration. Gattungstypologie und Funktionen kanadischer „Fictions of Memory“

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Ulrike Haslinger  Language Policy and Its Impact on the Maintenance and Loss of Indigenous Languages in Australia: A Study of the Narungga Language of Yorke Peninsula, South Australia
Silvia Schultermandl  Unlinear Matrilineage: Mother-Daughter Conflicts and the Politics of Location in Contemporary Asian American and Caribbean American Women Writers

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Contemporary Zimbabwean fiction in English, which has become one of the most prolific areas of postcolonial literature, is a hybrid development that comprises literary modes and styles from both precolonial oral narratives and written Western tradition. In my dissertation, I closely analyse novels by Yvonne Vera, Tsitsi Dangarembga, Vivienne Ndlovu, Nozipo Maraire, and Chenjerai Hove. Their prose narrates the growing up of girls in societies shaped by two patriarchal heritages, describes violence against women and children, celebrates female sexuality, or introduces new perspectives on historical transformations. The texts locate the contradictory processes, negotiations, and ambivalent successes of an increasingly postmodern Zimbabwean society in the identity formation of women. Women’s identity – as represented in these novels – is composed of distinguished identity layers and appropriated subject positions. It reflects the changes and challenges of contemporary culture.

I proceed from the theoretical assumption that “female identity construction in contemporary Zimbabwean literature dissolves colonial and postcolonial dichotomies by integrating them as non-binary components into its negotiable, multi-layered structure”. Following the argumentation of postcolonial theorists like Trinh T. Minh-ha and Homi Bhabha, and integrating the linguistic concept of the palimpsest, the study establishes an explicitly heterogenous, pluralistic theoretical framework that attempts to provide an adequate space for the discussion of the complex identity formations of female characters. I focus on female protagonists of novels published after Zimbabwe's independence in 1980. The structure of my study recognizes three main subgenres of contemporary Zimbabwean fiction: the *Bildungsroman*, the metahistorical novel, and the realistic/didactic novel. My attempt here was not only to provide an objective framework of discussion that pays reference to actual literary developments rather than uncritically echoing either female stereotypes or Western literary categories. The structure also directly relates the individual character’s identity formation to the literary subgenre of the novel, where subjective female identity processes both highlight and question cultural developments during and after colonization.

Dangarembga’s *Bildungsroman Nervous Conditions* (1988) offers its protagonist diverse ways of dealing with colonial oppression and the double colonization of Black women. These optional ways of life are embodied by the main characters and the Zimbabwean landscape, while the negotiation of these different identity layers is performed through the relations(hips), interactions, and interdependencies of the characters who incorporate the protagonist’s prospective identity com-
ponents. The novel highlights that in a society, where the reproducers of culture –
the family, the school, and other institutions – belong to opposed reference systems,
the individual can either turn to self-destruction, or needs to begin to establish an
individuality that overcomes preexisting constraints. Here, given identity layers
have to be reinterpreted with regard to the changing social and cultural circumstan-
ces, and with respect to individual desires.

Zimbabwean metahistorical fiction is mainly occupied with a literary revi-
sion of the second chimurenga, the war of independence (1966-1980). The novels I
discuss in my thesis challenge the notion of history as a positive progression and
narrate the marginalized personal views and subjective experiences of ‘subaltern’
people. While Hove's Bones (1988) introduces a female protagonist who is used as
interstice of the novel on which the other characters can project their identity layers,
Vera’s novels Without a Name (1994) and Butterfly Burning (1998) display the
female body both as main subject position and battlefield of divergent individual
and cultural processes of identity formation. Relying on the experiences of female
protagonists to narrate the perspectives of subaltern, marginalized groups, these
three texts succeed in their attempt to what Trinh T. Minh-ha called an approach to
‘truthfulness’, that is the acknowledgment of several subjective ‘truths’ depicted in
fiction as opposed to a single, ‘objective truth’ as claimed for example, in this con-
text, by post-independent nationalistic discourse.

The third subgenre put into focus is the realistic/didactic novel, represented
by Nozipo Maraire’s Zenzele: A Letter for My Daughter (1996) and Vivienne
Ndlovu’s For Want of a Totem (1997). I read these texts as continuation of the pre-
colonial oral literary tradition because they fulfil the same social responsibilities: to
educate children and adults alike, and to transport social values and codes of
behaviour. The protagonists are single-layered flat characters, who negotiate cul-
tural stereotypes of different origin. I demonstrate that these female protagonists
represent model types of cultural identity. Their individual features are neglected in
favour of characteristics which epitomize the idealized post-independent Zimbabwe-
wean woman. They serve as moral pillars of society because they demonstrate how
to pragmatically implement both precolonial and Western values, along with the
alterations only believed to belong to either of these traditions.

To sum up, my work features female identity construction as an ongoing
process beyond ideological appropriations. Female characters consist of several,
contradictory or complementary identity layers. Some of these are developed into
subject positions. Within the hybrid structure of postcolonial identity, any hierarchy
is negotiable and, therefore, unstable. It is the instability of the female identity con-
struction that guarantees the female subject’s ability to define its identity. Paradoxi-
cally, the instability of the inward hierarchies and the flexibility of its components
grant the general stability of the postcolonial female identity construction.
Katrin Althans, “Re-Biting the Canon – Indigenous Gothic in Mudrooroo’s Vampire-Trilogy”, Magisterarbeit, Münster 2004 (Prof. Barbara Schmidt-Haberkamp)

Australian indigenous culture has often been rejected as primitive and depicted as civilization’s dark other. It was denied its place within the formation of a national identity, and only recent times saw the rise of indigenous authors whose work was concerned with questions of Aboriginality and who challenged Anglo-centric ideas of Australianness. By combining both European literary traditions and indigenous cultural heritage, those authors reject white constructions of Aboriginal people as the demonized “Other” and deconstruct a national identity based on Anglo-Australian culture. Mudrooroo’s vampire-trilogy, consisting of *The Undying*, *Underground*, and *The Promised Land*, is a case in point: He not only revamps western classics, such as Bram Stoker’s *Dracula*, Thackeray’s *Vanity Fair*, and Melville’s *Moby-Dick*, and several tales of ancient Greek mythology along with Australian national myths, most notably the Eliza Fraser legend, the concept of mateship, and the Myall Creek massacre, but also introduces Aboriginal concepts and beliefs. In order to comment on the impact of British settlement on Aboriginal communities, he applies the mode of Gothic fiction, usurps its European tradition and turns it into an indigenous Gothic, thereby creating a very different version of Australian history and identity.

Using Bram Stoker’s novel *Dracula* as a starting point for his revision of the European literary canon, Mudrooroo reverses the roles of hero and villain: An English vampire comes to Australia to prey upon its indigenous population, thus presenting a threat they are neither able to avert nor to recover from, as the Aboriginal narrator is finally infected with a vampiric identity. Additionally, the white invaders are introduced as *nam*, ghosts, and *moma*, devils, respectively, and their whiteness eventually becomes a sign of ultimate evil and monstrosity. By gothicizing the whites and rejecting Gothic constructions of Aboriginality, Mudrooroo’s vampire-trilogy works as a counter-discourse to the master-discourse of European Gothic.

Apart from focusing on the role indigenes were limited to by western authors, he also addresses questions of gender and generic subordination and how common formations of Australian identity, and the literary canon respectively, have assigned females to the periphery, and still continue to do so. This becomes most obvious in his version of prominent Australian legends that formed current ideas of Australianness: He turns them upside down and literally tears them to pieces, and thus exposes their exclusiveness and ideological instability.

Mudrooroo, however, does not content himself with the simple reversal of both colonial and generic assignments: He also turns to his own indigenous heritage and blends it with that of the European invader. The novels’ Gothic discourse, for instance, is enriched with Aboriginal mythology, which for readers with a western, European, background is hard to grasp at first sight. The use of such textual detail to introduce his own ideas of Australian identity, though, are not his only means, as he
also plays with narrative techniques and tricks: Both European and Aboriginal concepts of storytelling and time are combined, and neither surrenders to its other. Yet resistance to dominant structures and revaluation of Aboriginal culture is only part of the trilogy’s concern. Mudrooroo’s very own view on a new Republic of Australia is envisioned at the end of *The Promised Land*: The entire cast is reunited at the governor’s place, presenting a substitute for the diversity of Australians inhabiting that vast continent – except for the merely legendary “typical Australian“. Thus Mudrooroo’s vampire-trilogy is an example of Ashcroft’s idea of post-colonial transformation, as it does not simply react to western classics and their imperial binaries but adds to them a uniquely Australian and Aboriginal nuance. Australia’s white heritage is questioned as well as Europe’s cultural supremacy, while indigenous components are introduced into the western canon, thereby promoting a mixed and multicultural Australian society.

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**Jenny Diederich, “Generational Conflicts in Contemporary Black and Asian British Fiction”, Magisterarbeit, Frankfurt am Main 2005 (Prof. Frank Schulze-Engler)**

Generational conflicts surface on different levels in Black and Asian British fiction both with regard to the writers themselves as well as their writing. This may not come as a surprise as Britain, having recently celebrated the arrival of the SS Empire Windrush, which carried the first wave of immigrants now known as the *Windrush Generation*, has seen several generations of migrants arrive and grow up in the country. This development is paralleled in the works of fiction. A substantial number of novels written by British-born writers of immigrant parents are semi-autobiographical accounts of what growing up in Britain as a member of an ‘ethnic minority’ is like. These coming-of-age novels implicitly deal with generational conflicts which are always culturally inflected since the gap between the generations stems not only from different historical but also different cultural experiences. A major difference between immigrants and their children is the experience of migration and the memory of a homeland outside Britain. Those who have experienced migration and have memories of a home elsewhere are separated from those who have not migrated themselves or were too young to remember any home other than Britain. The conflict then is one of opposing cultural traditions and different notions of ‘home’.

My thesis explores how generational conflicts are treated in three contemporary novels: Diran Adebayo’s *Some Kind of Black* (1997), Zadie Smith’s *White Teeth* (2000) and Monica Ali’s *Brick Lane* (2004). These three novels demonstrate that there are various ways of dealing with migrant and post-migrant experiences with potentially very different outcomes. These are partly determined by the position the individual occupies in the generational succession within the family.
Generations constitute an element of personal and collective identity. The identification with one generation goes hand-in-hand with the demarcation of one's own generation from others. Continuity and change are central elements in the succession of generations. The term therefore carries both filiative and affiliative connotations. The generational conflict results from the distance age and experience create between the generations. The children’s resistance to their parents’ attempts to raise them in their own culture interrupts the transfer of cultural values and traditions. While some of the characters in these novels assimilate to British culture and assume a British lifestyle, others retreat into apparently essentialist forms of ‘their own culture’. However, these are exposed as hybrid forms which are often unrecognisable to the first generation.

I argue that the term ‘generation’ can be useful to emphasise at once the filiative connections to a colonial history and the diaspora as well as the affiliative links to Britain as a homeland of the second and third generation. The notions of filiation and affiliation help to disentangle the webs of relationships. It should be kept in mind, however, that the term ‘generation’ evokes many different and often contradictory connotations which makes it difficult to deal with.


Dabei zeigen sich wiederum zwei Tendenzen: Erstens wird versucht, die nach Auffassung der afro-kanadischen DichterInnen ,weißgewaschene‘ Geschichts-
wahrnehmung Kanadas zu korrigieren und literarisch neu zu schreiben. Zweitens wird dieses als verzerrt wahrgenommene historische Bild Kanadas mit aktuellen sozio-kulturellen Zuständen verknüpft. Auch heute, so die dichterische Argumentation, ist die Selbstwahrnehmung des kanadischen Mainstream verzerrt und blendet wichtige Teile der gesellschaftlichen Realität aus.
